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citypaper



PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
Nov 18 - Nov 25, 2010 #1330 | www.citypaper.net

ARTS | TEDx takes Philly
FOOD | Gosh, Barbuzzo ♦ AMS | Entertainment city

meal
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supplement
p. 25

HOUR PARTY PEOPLE

THREE REPORTERS
\$150. SUNRISE
TO SUNRISE
AT SUGAR
HOUSE.
GO!

SUGAR
HOUSE
CASINO

BY HOLLY OTTERDEAL, PATRICK RAY, AND ISAiah THOMPSON

SUGAR HOUSE CASINO | PHILADELPHIA PENNSYLVANIA

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DECEMBER 31

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We saw it when Schools Superintendent **Arturo Ackermann** purchased a \$45,000 house, then requested multiple requests for the

But **Gert Greene** takes the cake. The former head of the Philadelphia Housing Authority (PHA), who was fired after being hit with more than a dozen **harassment lawsuits** and other scandals than we care to count, has reportedly demanded \$4 million (10 times the PHA is willing to pay) for a settlement of his claims. If the case

He's not entitled to anything. That he thinks otherwise, and thinks his firing is worth \$4 million after the disgusting way he's allegedly behaved, is a testament to how measureless this gentleman's heart has become.

[is choking on a logic pretzel]

A Million Stories
—by Jeff Labrecque, New York magazine

EVIL

Blaise to God, we never intended for the **How Evil Is Tom Corbett?** *Barometer*™ to become a weekly occurrence. We figured we'd use it a few times during the campaign, everyone would have a good laugh, and that would be that.

But then, well, **Tom Corbett** became governor-elect, and just — **Kept Being Evil**. Last week, it was his stated intention for that **corrupt troll** across the Delaware, New Jersey Gov. **Chris Christie** to do anything admirable has ever come from the Jersey, besides **Don Jovi**, of course. This week, it's Corbett once again displaying, without shame, the degree to which he's been bought — look, check and **two fucking barrels** — by the natural gas industry that wants to pillage the **Marcellus Shale**. As you know, the industry spent north of a million bucks to give Corbett the key to the **governor's mansion**, and Corbett has repaid by naming that in Pennsylvania be the only gas state in the country that doesn't tax dollars on the gas they extract. Corbett, you see, has brought into the industry exemption that of Pennsylvania towns gas drillers, they'll keep the **billions of dollars** worth of gas beneath the Shale, because they'll not want to make billions of dollars then fork over a small portion of those billions of dollars to the state. Or something.

Just as we were agreeing that **little logic pretzel**, we found out when Corbett had tapped in to the chair of the transition team, **Christine Tarver**, an Indiana County GOP lawyer who's raised gigs of money for Republicans over the years. Oh, and she's also the chairman and CEO of the **S.W. Jack Driving Co.**, which is



Environmental Protection records, her company has been cited twice for violating regulations, including for **abandoning a well** without plugging it. This isn't to say Corbett is a bad person, indeed, many companies have exponentially more violations than him. And, not for nothing, from 1994 to 2006 she sat on the board of **The Andy Warhol Museum**, which is pretty damn cool in our book. Still, it's distasteful the degree to which Corbett's administration will be **worried to tlg Gas** — that is, completely.

For making Pennsylvania a wholly owned subsidiary of the natural gas drilling industry, Tom Corbett gets a B+ — the **full fucking Merit** — on the **Stigma HETC 98%**. And also, we give you **The evil**.

A Blue state report by Jeffrey C. Sullivan. It read as an excellent example of newspaper use. And, get your dirty hands off these, you're not even worthy to be The Gop, newspaper not dog.

— week first — drilling in the **Marcellus Shale**. In fact, S.W. Jack Driving Co. held **land-based drilling company** in the entire United States, and Corbett is such a cronyism-muck that he also served on the National Petroleum Council and the U.S. Secretary of Energy's Advisory Board during last Bush administration. This year, according to Pennsylvania Department of Environmental Protection records, her company has been cited twice for violating regulations, including for **abandoning a well** without plugging it. This isn't to say Corbett is a bad person, indeed, many companies have exponentially more violations than him. And, not for nothing, from 1994 to 2006 she sat on the board of **The Andy Warhol Museum**, which is pretty damn cool in our book. Still, it's distasteful the degree to which Corbett's administration will be **worried to tlg Gas** — that is, completely.

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thebellicue
GP's Quality on Life or Matter

- [4] After receiving the Philadelphia Housing Authority's records for five months, federal auditors decide to discontinue investigation of the agency "for evidence that is in the acceptable standard of the Housing Authority."
- [0] "I cannot comment other than to say we are fully cooperating and look forward to the findings," says PHA chairman John F. Bost. "Now, if you'll excuse me, I believe I left my phone in the Canteen."
- [3] Six nearby schools won the Department of Education's Blue Ribbon Schools of Excellence Award. The rest are given a PDR and one of those suggests that "you're in."
- [0] Superintendent Anthony Ackerman hired the network for Tuesday, February 19, 2013, a 2013 National Governors' Service Award "because of the partnership that exists between the highly leadership and by Governor Ready, Governor Maloney and the media and the fact that the National Center for Improving Things and Helping That They Solve."
- [5] Reilly today was the National League Cy Young Award if unexpectedly, Jason Meyer wins \$1.6 million a stretch — and was cast, then drops it down a lower grade.
- [2] Under a proposed provision the entire and \$100 million will not be in addition to \$100 million to Pennsylvania's state budget, because the next year, "the government the money is," says lawmakers "School districts."
- [1] Cynthia Fugate, a DHS deputy commissioner, becomes the new president of Congress de Lottor Inc. "The advance — name your organization in English," says JoyWito to say you just wanted to checkbook.
- [2] The Michael Vick and Eagles playing the Denver Broncos-led Redskins, 30-28, on Monday night Football after the game, kick into the field and Kevin Pollard in an empty swimming pool and makes them fight.
- [2] Bennett S. Lofgren, a corporate executive and Oxford University's biggest benefactor, gives \$45 million more to the school "I find a cute," says Lofgren's Penn State \$4.5 billion George.

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AMERICAN JOURNAL



BY JEFF LABRECQUE

SEP 11, 2013

This week's total: 7 | Last week's total: 0



BEHOLD THE BLUE RIBBONS

IF PHILADELPHIA'S SCHOOLS superintendent can do so much violence what she does with the press, hallelujah! Clapsa is just a few press releases away. Last week, *Arizona* Adremon and Mayor Michael Nutter announced the formation of "Blue Ribbons Commission" on school violence and—*voilà!*—the Internet was a mess of news about the good and the noble goal (see me) of reducing this city's number of "potentially dangerous" schools from 35 to zero and improving safety in 20 other dangerous schools.

This news came at an opportune moment: Adremon was recently named "top urban school leader" by the Council of Great City Schools—whose board she formerly chaired, *ouch!*—and, following the announcement of the aforementioned blue ribbons plan, we learned that Adremon will be honored at a gala by the Newsweek Foundation Education Award.

It is all the right kind of news, too, forward-looking, full of promises and goals and bright visions of a new future. This new announcement is collaborative, a partnership of community members, clergy and city and school officials. It is reasonable, and will require regular reports and teams equipped with a subcommittee to check on progress on the ground in the schools. It has five subcommittees, for the way out loud. Talk about thorough!

Had the media looked back at, however the view wouldn't have been nearly so rosy. Had the press looked back just to this past February, they'd have seen—*wo!*—basically the exact same story, from the last time Adremon announced she would oversee a gala to address school violence. This doesn't would begin to work in April, the *Register* reported. (A guest would make sense at that gala) and the one mentioned last week are the same. What's more, had reporters looked back further still, they'd have found Adremon announcing another plan to address school violence following the attacks on Anna studies at South Philadelphia High School—events already forgotten by the search engines. Last winter, you may recall, Adremon formed a "School and Cultural Violence" task force with no less than 80 members and 11 subcommittees (two!), which was to deliver a report—*gads, recommendations, etc.*—in April.

But it didn't. In May, the schools diversity office—whose job was to lead the task force—resigned. When the report finally came out in September, it was five months past due and apparently to have been added together—*identical* by coincidence by coincidence—framed a subcommittee of recommendations that included such wonderful racial harmony plans as having students dress in native garb and attending each other's diversity fairs at school hands round. Big word for peace, anyone?

Adremon called that report "solid." None of this is to say that there's anything simple about school violence, or that there should be a blue ribbon, purple, or that its reports were too useful. But, thus far, the most substantial results have various task forces and panels and teams generated in good, good press.

40 Thompson would bring press, for the Thompson would be on the left of the press, at it. It would have been a good idea to have a paper on it.

THIS MODERN WORLD

by TOM TOMORROW



40 Thompson would bring press, for the Thompson would be on the left of the press, at it. It would have been a good idea to have a paper on it.

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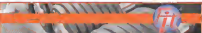
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24

HOUR

PARTY PEOPLE

THREE REPORTERS, \$150.
SUNRISE TO SUNRISE AT SUGARHOUSE. GO!

BY HOLLY OTTERBEIN, PATRICK RAPA AND ISAIAH THOMPSON



ILLUSTRATIONS BY ROSA GONZALEZ AND FABIÁN ESPÍ



In the last couple of years, this newspaper has spilled copious ink on the low-income descending upon Philly — SugarHouse, which opened in February on Sept. 30, and Pennwoods, which may or may not open a few miles down Delaware Avenue at some point in the future. The state, and the Readell administration in particular, has seen these casinos as cash cows in troubled economic times, a way to make its billions of dollars from people who are trying to have a good time — and let the big one. Critics have contended that most casino profits come from “golden gambling,” destructive behavior that can run from and drunken, and targets the poor and elderly. And what was perhaps more troubling than gambling in the abstract was the way lawmakers bent over backward to accommodate the gaming industry — spending millions to make sure public transportation was right to the casino’s front doors, and permitting casinos to lose tens of thousands of dollars to players as part of a package to permit table games alongside slots, for instance.

Then again, if gambling didn’t have a certain allure, no one would do it. The casino’s neon-flicker-and-buzzing lights and clattering noises are intoxicating, as is the thrill of knowing there’s a chance — however infinitesimal — that the next time you hit “play” on that dollar slot, your ship could come in. No, it doesn’t certainly *not* happen. But there’s still a chance — and as the gambling industry is happy to remind you, you can’t win if you don’t play.

So now, with Philly’s first casino fully operational, we thought it time to (justly) docket survivors of the golden and just see what SugarHouse was like for one 24-hour period, beginning at 7 a.m. last Wednesday morning. To that end, we sent three reporters — Holly Ottobello, Patrick Rapa and Jacob Thompson — to sit for four-hour shifts, armed only with their notebooks and \$50 apiece as spending money to use what SugarHouse was really like. The observations follow.

Oh, in case you were wondering: Ottobello and Thompson both lost their \$50 (and Thompson lost an additional \$25 of his own money). Rapa, however, worked the roulette table for a \$50 profit.

Party at Joe Boon.

MORNING

7:00 a.m. Sunrises at SugarHouse in a wonderful time to behold. The sky turns a delicate pink as dawn emerges over the Croston waterfront on the muddling darkness, a tugboat goes slowly past, the Delaware River, coming alive with boats, lugs gently against the pilings behind SugarHouse, and water birds gather along the shore. These touches, of course, are all but invisible inside the casino, even so, there’s a palpable sense inside the 24-hour facility that a new day has begun. By no means empty, the casino is quiet nonetheless. A few tight-knit coterie of patrons — largely at the poker room, *Acacia Room* — sit smoking and playing *blackjack* in total silence while the dealers at adjacent tables practice their hand skills and wait for players and tips. We note the first shift dealer whose table has not caught on. If a table wasn’t hot before the sun came up, it won’t be for a while.

7:45 a.m. “You wanna be a beer? You gotta leave from the beer,” says Boon, a man in the younger end of his early 20s, playing the roulette table with two companions, who we’ll call Duke and Lady, a young man and woman, also in their 20s. The three met at the casino — at the roulette table, in fact — and they’ve been playing together all night. They are easygoing — and winning.

8:00 a.m. Duke is torn between leaving and his new strategy. But the arena’s high-pitched potential, terrible odds. He folds away toward the bathroom, but is interrupted by Boon, who warns him, “It’s gonna hit and save the second you leave,” and so he folds away backward, back to the table. It doesn’t hit, and Duke is unable to do anything about leaving. Let’s all walk out together,” Boon says to his new comrades. “The three of us.” They agree. But they don’t walk out together.

“I should play this hundred to even out my stack, right?” Boon asks the dealer, who nods.

8:25 a.m. Unexpectedly, Boon begins to walk away. “You leaving?” Duke asks after him, surprised. “It’s right back,” Boon says without turning around. From the back of his jacket, “I just lost \$50.” Ten minutes later, he is not back. “The probably out there trying to win it back,” Lady opines.

8:35 a.m. Duke leaves.

8:37 a.m. Duke returns. “I forgot I had ordered a drink,” he says, laughing and grinning at the dealer again. For five, maybe 10 minutes he does not play but looks impatiently for his drink.

8:42 a.m. “I can’t not play,” Duke declares, and bets the River. He is up \$200, he says.

8:52 a.m. The drink arrives. Duke is out the \$200. “I can’t winning no more,” Duke says. “Then a girl see 50, if you can’t going to work it,” responds Lady, stretching out her hand. Duke almost gives it to her, but stops.

“Nah,” he says. She looks him in the eye and says it again. “Nah,” he repeats. It goes on like that for some time.

9:00 a.m. The morning rush hour at SugarHouse. As the last of the night owl crowd, in comes a fresh-faced crowd, offices in hand, standing, not sitting, at the slot machines — none apparently on their way to work. As the morning wears on, the before-work crowd is replaced by reinforcements of a clearly white woman and a even skinnier, strong contingent of middle-aged black women who emerge in little packs from each of SugarHouse’s back exits up off Delaware Avenue at the corner outside. Almost without exception, this crowd is headed for the slot machines. For all the hype around table games, it’s these Joe and Jane Joe slots that are the bread and butter of the modern casino. To put it into perspective, SugarHouse’s 40 table games played about \$466,000 in September — before paying a 14 percent loss to the state. Those humble slot machines, on the other hand, brought in \$4.7 million over the same period. The first week of November alone, they brought in nearly \$2.7 million.

10:45 a.m. “I don’t have a problem with the casino,” says Mike Housley of

PHOTO BY JEFFREY M. HARRIS FOR THE PHILADELPHIA INQUIRER

“I SHOULD
PLAY THIS
HUNDRED
TO EVEN
OUT MY
STACK,
RIGHT?”





Mooney Working on Portland Avenue, city's corner to Superfund. "It's a building's addition, but it's everything. My boss is with them now." The gesture at the construction outside, a construction-filler project to build a steel pipe that will enable the Route 155 to travel around a large section of the two-year-old city's regular route on Portland Street in order to repair, after that, the new pipe will become obsolete. "It's a waste of money," says Mooney. "It's a million for something they're using the past year." I asked SIFA, "Why don't you just use buses?" The temporary route will, however, include a set of SuperRoute

11:11 a.m. A woman who looks out unlike an obese Hillary Clinton plays the Double Jackpot slot machine—well, she's up \$2, \$10, \$40, \$40. She gets two Double Jackpot Wilds in a row. "Don't you think that's unusual?" she asks, turning to her less-blessed neighbor. "I'll let you play on this one. I'm about to cash out."

11:30 a.m. "Til cash out in a minute," she says.

11:51 a.m. She rushes out

11:55 a.m. Tom Petty comes on Muzak, singing, "Baby, even the loaves got lucky sometimes." Seriously.

AFTERNOON

12:00 p.m. The Kitchen Capers Continuity begins, kicking off a flurry of free coffee makers, blenders, toaster ovens and the like. Someone will get lucky once every hour until 8 p.m., when a petrie finally scores the grand prize: a refrigerator. To qualify, you must have your SuperHouse Fresh Rewards card inserted into a machine, and you must be on "active" play; meaning you've been gambling since every minute

"What did they win?" asks a woman at the bar, unable to hear the announcement.

"I don't know," responds a middle-aged man, not looking up from his virtual poker game. "A woodchuck? A chipmunk? A decomposed body from the Delaware? Whatever it is, I'll make 'em happy."

1:18 p.m. A man with a Chicago Bulls hat nudges up to a video blackjack machine. He's lost \$1,300 today and has already left SugarHouse once to get more money. Why doesn't he call it quits? "Cause I'm a gambler," he says. "Win or lose, right Ma?" The lady he's talking to nods, saying nothing. "Since the casino opened," he adds. "I've down \$3,500."

[illegible]

"It's called gambling. You win some, you lose some," he tells her. "How do you expect to win with an attitude like this? Besides, you came here to lose. You said you'd lose \$50, and there it is."

2:26 p.m. The Yardley Commons Independent Sensor Living van is parked outside. In 2008, Gov Ed Rendell famously remarked, "These are people who look very gray today. They told that slot machine, and without pain they think they have a chance to win. It's unbelievable what brightness and cheer it brings to older Pennsylvanians. Unbelievable." He later apologized.

2:31 p.m. We spot a *Kalibates* Capers Greenway-runner. A woman with a cane walks slowly through the estate, clutching a coffee maker under her arm. She stops at a slot machine, sits down. She places the prize at front of her, reaches her left leg — her bare leg, it's clear — and inserts it in her new coffee

maker She inserts a Rush Rewards card — which, after you play a lot of your own games, will credit you \$20 — into the slot.

2:35 p.m. A lone woman—early middle-aged, in a leather jacket with a zipper down the front—picks her way through the crowd of people glancing at 1200 Street near Market. She wears nondescript, well-worn, but instead of the free Range Roper truckle, which at this time of the day is a common sight, she carries nothing but a hand, making an argument between two pedestrians. The topics are unknown, but they reach an impasse around the time one of them throws the other's shopping bag against the wet pavement of the Hard Rock Café. They depart angrily, in separate directions. Aloud the trill, it's a whole lot of casual jeers, expectant. A couple post-fadies talk about how they'd like to see at black jacket. Two women go in to each other about the current punk boots-style jeans. "It's not a smooth ride," one admits, and smiles. "I'm on my way home and because with every phallus. On the back of each neck are the average dimensions of playing cards with slogans like 'Just in case someone from 1200 Street' and 'Call Me All night'."

2:55 p.m. Before the trolley can jolt to a complete stop in front of the arena, we are boarded by a happy woman who wants to tell us about SugarHouse's Rush Rewards cards. "Your pan number is the year you were born," she says. We line up to have our driver's licenses swept through her handheld device.

3:30 p.m. *Amateur* does indeed. Patty and Reggy are running through a tedious obstacle course of *Amateur* rules, like "No Hellfire." They're seen fire and they're seen turn. They're leaving Las Vegas. They're getting inside our love army. Like all the videos at ReggyHome, this one's got built-in hours after midnight, with each with a key master TV and on the upper left corner. The channel changes do work, so everybody's watching ESPN, which might mean in sharing a name whose entire leg is shared at the three and four, presumably do some basic follow, go through a workout routine. Indeed Patty and Reggy are in a workout routine, early a morning, and they're in a workout routine, using a variety of a sleeping camera and the remnants of *Reverend* State Prison across the Delaware in *Clinton*. A middle-aged man takes out a miniature man in a cowboy and finds it toward the hair. Out comes a silver bottle wrapped in a nap-

"IT'S GAMBLING. YOU WIN SOME, YOU LOSE SOME."



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52nd St. & Haddington Ave., 1-4pm

Hopwood
3rd & Lombard Sts., 10am-4pm



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him. He looks at it for a while, then wrings it back up and puts it away.

4:25 p.m. Total seamless party of the roulette table, and everybody's flirting with the dealer. One player, 30, is writing things down on a grid card. "This is about money management," he explains. "You gotta keep track of how much money you have out there. Otherwise you're just being reckless."

5:20 p.m. Twenty heads disappear in two hands at a "three-card poker" table, despite the dealer's best attempts to explain the game.

5:50 p.m. Drinking sweet Dick and Gingers back at the bar, where Perry and Doug play lively versions of "Come to My Window" and "Ms. and John." Lacking partners, a bartender provides happy music to the other patrons, with limited success.

EVENING

7:00 p.m. Someone has put won a Whirlpool electric oven, according to an announcement.

7:04 p.m. Superfluous at tables with lights on life. The table games are full, the slots (never full) are packed, the VIP lounge reconquered by white men in suits.

8:00 p.m. If ever someone decides to make a fortune out of the underbelly of Las Vegas, that lady would make an excellent model. Quiet, sweet, dressed in a giant fuzzy sweater, she's been at the penny slots for a half-hour now. How's she doing? "Not good," she says. Nonetheless, unimpressed by our betting method—one penny at a time—she encourages us to bet one line, and more pennies per line (even on a "penny" slot, it's easy to be betting \$5 for every push of the button). "You gotta bet to win," she says. Sworn though she is, her logic is flawed. Slot machines are tightly regulated to operate at a fixed "payoff" rate—between 65 percent and 99 percent. That sounds good, but think of it this way: Every time you push a button, the machine on average takes between 1 percent and 15 percent of your bet. Playing a higher bet, or betting more lines, changes nothing. It's mathematically equivalent to simply hitting the button much faster.

8:26 p.m. Why play video blackjack

(\$10 per bet)? Because you can call the dealer a bitch, in one round. "Bitch!" mutters the man to his left as he's dealt a lousy hand by the human virtual dealer before us. "Bitch!" shouts the woman on our right as victory. We put in \$20. Also, someone should write a dissertation on SugarHouse's virtual blackjack games. The "dealers" are four-wheeled 3-D jokers—beats, beats, beats, beats and comes out dead—all with generous payouts. The machines are incredibly popular, if those dealers don't happen to make a victory revolution within you, nothing will. Almost 100 slot-owning people play at the actual blackjack tables.

8:36 p.m. "Bitch!" says the man on our left to the new (human) dealer there. "I want that old dealer back." Mild-mannered woman catches on. "They got you all gone," she says meekly. We put in another \$20.

8:38 p.m. Not video blackjack loss: \$40.

9:30 p.m. You'd think the casinos who maintain a consistent game in front of SugarHouse would be among its most ardent supporters. Not so, says Albrecht, a state-year top drawer who's been working 40 minutes for a fare. "After the casino been good for two days?" Not really, he shrugs. "Most of the firms are less than eight or nine blocks away." Heads? Minds? No, no—no—no? "No, no, I would say 50 percent of the people I take here less than eight blocks away."

11:00 p.m. We flag down a SugarHouse Sweetie for a drink, but we're rebuffed. "You have to be playing," she says. Thinking fast, we play in front of a slot machine and begin flitting with the buttons. And we get the drink. Win.

OVERNIGHT

12:20 a.m. A woman comes up to the bar and sits for a cup of lemon juice. The bartender double-checks the order and then hands it over. No charge. No tip. What is that about? "It means she'll get some sugar packets and hot water because," he says. Homocidal lunatic. No wonder, a lovely girl has been downing kool-aid and is starting to make a spectacle of herself. She asks for a high-five and a shot. He oblige, but makes her duck since water below the chest abet.

"Why?" she says, laughing. "Because I don't want to clean up your puke." "That's my goal!"

"That is not your goal!" He smiles as he walks away.

1:10 a.m. Spitting on writing in our notebook, an Anderson Cooper-looking gentleman launches into an anecdote about the time he saw zombie players scribbling on these little cards in Melbourne. "And 60 percent of them were writing their bets. I hope you're not doing that shit with your notebook." Naps. Money management. "Good man."

1:45 a.m. The slot machines are grouped by minimum bet—a penny, a quarter, etc.—but chances would work, too. Dealer after Kristina, from Fox at Monte Carlo, 3 Acres Five, Four's Celebrity slot Village People, Madonna, I Love Lucy Set and the City Geography club. Joseph Carney, Casino Houston, St. Petersburg.

2:18 a.m. The music is saying "everybody dance now" but the crowd is thinking not. The bars are closed. A Windows error message appears on the screens above a bank of slots. "Sigs are has encountered a problem and needs to close." Nobody seems to notice.

2:30 a.m. There are only a couple of men sitting outside SugarHouse, which seems odd.

"That's because you can't trust anyone there," a guy on roller skates says. "All of them are just won't pay you. They'll say, 'Take me to Villanova.' And then you go to Villanova, and maybe they say, 'TU be right back with money.' And they never come out. And if they do, well, they're worried about being killed, or they just won't pay it. If they win, it's bad. If they lose, it's bad."

3:05 a.m. There is an reported crime during our report of SugarHouse. In less than 24 hours, though, two men will probably walk and rub a group of women outside the casino, the second attempted armed robbery of a SugarHouse patron since it opened two months ago. According to police statistics obtained by City Paper, 22 crimes have been reported at SugarHouse from opening day to Nov. 24. That includes three reports of theft from cars, two reports of theft that occurred elsewhere, one report of fraudulent conversion, three reports of private-property vandalism, two DUIs, four reports of disorderly conduct and six reports of trespassing.

It's too long to list if there are no incidents. (By the way, the above are not listed.)

BY JEFFREY M. HARRIS



accede to a proof that casinos bring more violent crime to communities, as economist Earl Gornale and the casinos' opponents argue. "As a policy, casinos are more concerned with people cheating them out of money than with the safety of their patrons," says Ben Hogg, Casino Free Philadelphia's spokesman. However, Hogg says participants in its "zero tolerance" of the recently banned losing anything serious yet, just a few open-container incidents.

4:02 a.m. Early this year, state lawmakers passed a bill that was, on its face, about keeping table games in Pennsylvania. But tucked into S.B. 111 was a clause that allowed casinos to extend credit to slot machine players. The *Daily News* called this legislation a "Trojan horse." Right across from the security office, there's a room where people can apply for credit—even at 4.9% a.m. If you borrow \$5,000 or less, you have 10 days to pay it off; if you borrow more, you've got 30 days. Superlucrative credit extensions say the legislation prevents one take a little or so later.

4:37 a.m. A pregnant woman walks by the table games. Around the corner, a woman wearing a Harrah's Chester House plays the slots.

5:02 a.m. People are getting sleepy. A man in a red hoodie crashes on a virtual blackjack machine, the folks around him are confused, an amphetamine person out on her wheelchair behind the table games, and a few young men behind her was a hand, nearly singing John Fogarty's "The Old Man Down the Road."

5:45 a.m. Someone here on the casino, a man comes out, "Give me my money back, machine! Give me my money back!"

5:50 a.m. Minutes before the state slot machines are out in play. "Moooo!"

6:30 a.m. The sun begins to peek its stuff across the sky. Outside, if you look to the left, you can see Philly's Island—a 400-acre plot of land where Quakers meet to gamble in the 1700s because the law didn't apply there. It's been said that waterfronts are naturally successful places, because for entirely legitimate reasons.

It's Friday, then, that a casino at dawn on the waterfront.

The sky becomes a cotton-candy swirl of pink, yellow and purple, and then fades into blue. Somewhere in Superlucrative is a wonderful thing to behold.

(Additional coverage will)

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[*John H. Garvey*]

BE HERE NOW

TEDxPhilly invites local visionaries to expound upon whatever's on their mind at this very moment. **By Holly Otterbein**

When the speakers for TEDxPhilly took the stage, there was "right here, right now"—they didn't bring up 9/11 or the World Trade Center, the subject of anything else highbrow. They talk about Van Halen, Freddy Smith, and Jesus Jones. "My brain skipped right over the Buddhist interpretation of that and went for the Van Halen song," says Joe Stetsko, Philly's unofficial photographer laureate. Likewise, TEDxPhilly's organizer, Sue Duffy, notes, "How you heard of the Jesus Jones song? From the '90s? That's what I think of."

It's totally Philly to combine a spirit of TED—the iconic, wonderfully cerebral conference founded in '86, which is hosted each year by Bill Gates, Mark Zuckerberg and Jon Bon Jovi—chatting about topics like his dear brother, spaghetti and strudel—with Steacy Rager at it. And that's not the only way we've made the California-born event our own. Most TED programs—its independently organized TED Technology, Entertainment and Design events, which the community plans completely with the global conference's blessing—invite speakers from all over. Not was Philly AT all are here (unless you don't count Stephen Voznes, a current New Yorker who grew up on West Philly, though he's only an honorary Philly-area resident please?)



TALKING HEADS
TEDxPhilly participants
include (from left) film
director Taryn Hershman,
Hydrex X Green founder
Simon Hauger and musi-
cian/actor Mike Vito.



Love Letter for Tax* along the RTI

"We wanted to share Philadelphia with the world," explains Duffy. "Plus, we originally came up with a list of 200 people who could be speakers, and we had to whittle it down somehow." Duffy was also co-organizer for Camp Philly, was moved to create the city's first-ever TEDx event after attending one in Baltimore, any one, even a child, can head her own TEDx program, so long as she gets clearance from the nonprofit.

The final lineup is delightfully curated: There's Powers and Simmons, and there's urban agitator Nix. Esposito and West. Mike, the loud N.Y. rapper, singing Simon. Hanson. The indie. Simon.

Leadership Academy principal

"We wanted to share Philly with the world." Chris Lehmann, Zohar and Michael Salomon, Temple neurologist Iyad Olsed, *Night Caters* 3d director Zoega Houshian and many more, all riffing on the "right here, right now" theme for the show's illustrations and film. There'll be live music between segments, Duffie Vetter's Mosaic Project will play bagpipes, French accordion will piece from the mid-20th century, and poets of free unrhymed verse about the Delaware River

Interestingly, the musician in the group doesn't first think of Van Halen when interpreting the song's "right here, right now" theme — and he won't be covering the song either: thank you very much. Instead, he believes the appreciation of any music, the pure, is rooted in the moment. "I moved from the Mojave Desert in Buck County and the natural surroundings are very inspiring," he says.

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wallowing in your terrestrial mire

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► comedivvy.com

Two weeks ago, **George Lopez's** TBS show was pushed back an hour to make room for *Catfish*, but instead of creating another *Late Night*-esque dud, the 46-year-old Mexican-American comedian—who plays the *Academy of Music* Friday (Nov. 18) keynote laster week—welcomed the change, and it's paid off. *The Washington Post* reports that 1.4 million people tuned in to see Lopez *Tonight* in the new time slot—double an average audience over the fall season before.

—Distribution: *Vitis vulpina*



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And it is — you wanted to be an astronaut when you grew up. And while you might have mastered the moonwalk, gravity has kept you grounded. Instead of us leaving in your trust to tell more, draw us more through the experience of a real live astronaut. Prior to teaching at Penn State, Jim Peverly was an astronaut on the Columbia, on Discovery at Penn State Allentown (Nov 21, <http://allentown.psu.edu/he11/discuss-the-physics-and-practicality-of-humans-being-in-space>, talk on the recent history of local astronaut training facilities, and field your extremely sci-fi-themed questions.)

—Erknt. Sachverhalt

• <http://www.merck.com>

can be easy to overlook, but *30 Rock* is staying true to its variety show within a show, its pulsed with music. While you may pick up the two disc original soundtracks (out this week) or live cast anywhere like "Mafia Tap" or "Midnight Train to Georgia" or "When Will I See Matilda," or to hear Tina Fey's duet with Christopher Cross, you'll be struck by the cast that goes into the incidental music composed by Fey's hubby, Jeff Richmond, and just how much the show is all about this show.

—*William Hoynes*

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Looking for a hit? *Grease* is a turbo-onetime leaping and sneering for joy — literally — while the rendering on enormous drums. The emotion is contagious. **Harvey Fierstein** is rewarded for the depth of his know ledge and accomplishments in his *Angewandte* mating tradition. The native Californian is used to the and strings and the very modern rhyming as he latest show, "Greasey" — "Me" is *Grease*, which hits U2's 1984 *Rattle and Hum* Friday (Nov. 18, 10:00pm, 9:00pm).

4. Mary, Mother of Jesus

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THE ENGLISH-PAINTER Harry Potter and Hermione spend a lot of time waiting around in the second book. *Order of the*

HARRY POTTER AND THE
DEATHLY HALLOWS: PART 1

[illegible]

Kids first,
sorcerers
second.

traverses landscapes magical and magical alike. In a good chunk of *Part 2*, wandering streams, swimmers, walking and listening about what direction they're going. It's the sounds of it, it's because it is — 2009's *Major Blood Prince* did adolescent anguish in the flesh, so constant cinematic reminders that the students are sensitive kids first and teenagers second at least some of the time. Luckily, Yates understands a lot of his learning experience that remind us why Rowling's universe is so compelling. Whether Harry and co are infiltrating the Ministry of Magic's hallowed dungeons or leaving a secret with their thinking again on the run from a band of bounty hunters, the adventure, at the core of it, is the fight to overcome adversity and achieve. — *Drew Lee*

reconsiderme
It's. Fine. that it's easy.

REAR REVIEW

► **HYPERDEBUT** debuts more than 10 million copies in the U.S. alone. **Meekie & the Bluebirds** caught a helpful post-dinnering stirrer. Furthermore their leads add on their tour, a follow-up that only 3 million are disappointed; the single-platinum third album calamitous. The barbers are cracked the Top 50 and didn't even go gold. As for brother Darius Packer's solo R&B record, released in 2022, no one knew and no one cared.

So he can't go home to his parents' place on the upswing. He hoped the country clients in 2008 with Justin & Luke and then down again with Charleston & Niall (Capitol Nashville). People asked if they wanted to record the first time around — it'd been a while since black ink left his mark on Nashville — but listening to his latest, it seems a perfect fit. When it comes to songs written by country greats, part of us all find it hard to resist our old pal Hank Williams' honky-tonk, and glossy producers, Buckner, are bold-headed stronger. Give us all the cryin' and these songs. It's lucky his sturdy soulful voice — has begun as well as by — is so well suited to country.

Tupac is a part in one of the 11 songs on 1998's *Greatful New Flow* (highlighted as the third top 10 hit) that made Tupac a tough act to follow. After he, relatively drug-free, the crying package off with a damaged, R.E.M.-sounding groove, "Let Her Go," and a pussy-whipped Miami Dolphins fan ("Only Where I'm With You"). Doesn't let up until the piano-heavy "Goodbye" caps a relationship and the record. Along the way he makes nods and no-gest more involved, while he laments the passing of the mob and the assurance of time.

Somewhere the songs all sound both blind and glibbed; a half-facetious, open-mouthed sound, as if you do not believe in the healing power of music: Here's a guy who swipes a whole verse from Bob Dylan, works references to Public Enemy and role singer Nene Grimes into the same song, and—on Charles's "It's a Begley"—compares himself to country legends George Jones and Charley Pride. Looking over the credits, it's not enough to put him back in the league; but if his expert wrapping mildly boorish gusto with Black Poetry on "I Don't Care," well, he's suffered long enough.

im Wettbewerb



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"You could talk about anything. I'm not going to be fake and pretend to expound."

Strassman takes an even more liberal approach to the internet. "I think it means, literally, this moment right now, so you could talk about anything," she says. "You just even going to be fake and pretend to expound."

That translates to a discussion of her famed 1986 project, in which Strassman exhibited and sold photographs below the underpass every spring for 30 years, in hopes of bringing art to non-elites. "I'm going to include some personal stuff about the project, which I don't usually do, because who wants to hear about that?" she asks. "But I think it works, because in the end that's just about where I'm from, South Philadelphia."

Duffy calls Strassman's presentation "a visual masterpiece, with hundreds of slides." And, for the record, the artist's broad-minded analysis is fine with her. "We're just trying to capture what's happening right here, right now in Philadelphia."

For those interested in attending TEDxPhilly, you'll be disappointed to know that all 600 Kimmel Center Perelman Theater seats are already sold out. The good news: National Mechanics is livestreaming the conference all day long, and each talk will be taped and eventually on video online.

arts & entertainment

For those blessed enough to score a ticket, TEDxPhilly won't provide wireless access — another example of how the local event is distancing itself from its national inspiration. TED first took place in the tech-happy Silicon Valley after all, and when free videos from the conference were posted online in '06, the program went viral. The 700-some talks have been viewed more than 280 million times. Still, Duffy is resistant on the no-Internet thing, despite the event running from 5 a.m. till the way to 6 p.m. on a Thursday. "I don't want people taking their laptops or their phones," she says. "I really want them to unplug and step outside of their normal day-to-day and listen."

(Duffy writes for *theinquirer.com*)

• TEDxPhilly live streaming: Thu. Nov. 18, 8 a.m.-6 p.m., *live*, National Mechanics, 20 S. Third St., Postcard at 10th Street, 2001 N. Second St. tedxphilly.com

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THE SARTORIALISTS

> CRAIG ARTHUR VON SCHROEDER, a Philly construction attorney specializing in cases to contractors and kind of wearing what he calls "bespoke-made button-down shirts with billowing sleeves at the waist." He uses an opportunity to create dress shirts for men who demand more for their money — and their backs. "After a few years of tinkering with patterns," he says, "I realized the right amount of men's fabric that played most shirts."

That's how Commensworth Paper started in 2008, creating hand-stitched limited-edition shirts based on the notion that men's clothing, above all else, should fit properly. "You can sacrifice a lot of things related to clothing, but fit is not one of them," says the legal eagle. "It was truly a service all clients, no matter what their size."

In a week and a half, von Schroeder, along with Commensworth cohorts Jay Tiberi and Anton Purner (formerly of Barneys Co-Op Ltd.) opening the studio on 21th and Spruce, where clients can hang, shop and drink while gazing at the works-in-progress and the tools of their trade.

If this makes Commensworth Paper sound like more than just a place to get a nice shirt, that's the point. It's more like an interactive art gallery, with clients made to measure (modified because patterns) and be spoken (then scratch, without pre-existing patterns) into a three-dimensional studio inside

"We're devoted to 'tailor' products, which is a vertical pocket that is functional, yet classic and hip," says von Schroeder. "While they'd never admit it, most guys don't like wide hips. We're able to make pretty nice look-alikes and also men-satisfactions — all by creating a garment that fits their body perfectly." As for Commensworth Paper's studio concept: "The whole thing was inspired by the founding fathers and Civil War generals, who, in their own time, preferred tight-fitting shirts about independence and strategies while walking vigils." If this all makes you think of Union League meets Bode Row, you're on the right track. "It's a social club of sorts," says von Schroeder. "Where one of the perks of membership is dressing well."

—A.D. Amorosi
@commensworthpaper

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CALENDAR BOYS



> ANOTHER PHILLY is a showcase in which models of red, black, white and yellowish brown. A carnivorous crowd fills the wings, commentators stretching, a pole walker strutting, so much hanging, musicians playing. An outrageous figure stands at center, sporting a top he had striped tight, a light mustache, skin slightly whitened, head slightly cocked, looking shy at the lens.

This festive scene is a standard at Sarah Green's 2011 "Glitterly" drag calendar being released in a Dec. 4 runway show at Adobe Café on East Passaic, even though the Philly photographer would break it if he could.

"Oh, I definitely like it," she says of the shot. "I just had this vision of a sexy man in a piggy blowing fire or spitting fire. I had the concept of filling up the empty space with a wall of hot people doing cool things."

To a degree, the calendar shows Green's vision. To a degree, she wants to respect the vision of the people she photographed. Some are performing drag queen, some are friends who felt like dressing in drag, many are both. Green asked each what their dream photoshoot would be, and she made it happen through brilliant art direction.

A colorful photo starring performer David had us set in a candy shop. Our subject wore a bright pink cake dress, adorned with pinks on plastic fruits, red raspberries, yellow lemons, orange oranges. In congruence with the multicolored checkerboard floor and jars of jelly beans in the background, the sides gradually leapt out of the frame.

By comparison, a mostly monochromatic scene can be just as much of a blast. Amy "Jazboob" Perrowe dresses as a superhero: black Unit Theatricals—area Pulp Fiction wig, black mask, black shoes, gray cape and tight, standing on a gray velvet rug against a painted black wall (yes, wall). A bright red ray gun pointed at some unseen enemy, and Jazboob makes a comical, aggressive snarl.

Each subject makes his idea and wardrobe, while Green scouted for a matching location.

"The attracted to color, and I'm always paying attention," she says. "I look for bright places, but also bright places."

This is the second year Green has put together

a drag calendar; the project evolved in response to a photo shoot she worked on in 2009 for a group calendar. Green describes the scene—two gay soldiers based on Pearl's Landing behind a girl in a Marine's shirt. Green was when the art director standing out of frame, shouting, "Show more pants!" "The drag queen groined her out."

"I can't say it's not a political calendar, because it is an act of support of erasing the gender binary, supporting the idea of gender being more fluid," she says.

Green calls it her "genderfuck" calendar—one that has touches of offense for subjects. But I also wonder if it engages in the kind of outgrouping she sought to avoid. For example, the trans community is arguably the least understood and most maligned wing of the LGBT scene.

"It's fun, it's lively, but it's also supportive. It's not visually degrading."

People don't differentiate among transwomen, transmen and cross-dressers. Further, someone could dress up in drag for a photo shoot and not necessarily be any of those. Indeed, some of Green's models are straight guys.

She sees my point, but believes her photos don't inadvertently insinuate the community.

"It's fun, it's lively, but it's also supportive," she says. "It's not visually degrading. As long as that's true, as long as you can see the love in the photos, it's OK."

And what of the misgendering that exists among some general audiences?

"There's a lot of misgendering even in the queer community," Green says. "But if the calendar gets people talking about it, it creates a dialogue, that's necessary. It's OK to have questions."

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SUPPLEMENT | FALL/WINTER 2010

the primiprimer

Peculiar pasta cuts are the chefs' pajamas.
By Adam Brice | Photos by Neil Santos

PRIEST STRANGLERS. GUITAR WIRES. LOVE LETTERS. Imaginative pasta-makers have been giving their cuts creative names for centuries, and the Italian Renaissance that's currently sweeping this city (Berkshire, Zovini, Amis, etc.) has chefs-lovers confronted with shapes that are hard enough to pronounce, let alone visualize.

"We're definitely seeing a trend toward unique shapes and cuts," says Pete Serrano, whose family's Westmont, N.J., pastificio has been rolling, pulling, pinching and twisting extruding 200 types of pasta for the past 40 years. "Because looking is getting back to grassroots, the appeal of many of these pastas is how old-school they are."

Serrano is always on the hunt for unusual pastas he can bring to local restaurants. On a recent trip

to Bologna, he discovered granzos ("little weed") and had his brain melt in Brooklyn next day for the Italian deluge of twists. (They're now on Alvin Deluca's menu at Caruso Trading Co.) "An acre and more pasta shapes go unmentioned, I keep trying to search out the funkiest cuts and stay ahead of the curve." Which means more and more Italian longer-fingers are turning up with a red-hat-and-meat-ya. Let these granzos go, please, ya! For the pastas we're seeing elsewhere right now: from postage stamps to butterfly ribbons.

■ Francobolli

Translation: Postage Stamps
Get It: Osteria (1445 N. Ave. of the Arts) These macaroni resemble one just slightly larger than a shoe laces to stick some-where. "This pasta is a legacy on the menu," let Osteria's chef, chef-owner Jeff Michalski, who glazes the trademark postage stamps with a dash of sticky balsamic and sautés them in

oil together with tomato, egg. "We toss [the francobolli] in the sauce," a simple mixture of butter, thyme, garlic and pasta water, leavened with grated parmesan, "and top it with some ground pork."

■ Fazzoletti

Translation: Small Handkerchiefs
Get It: Le Vite (1807 R. Pleasant Ave.) These 5-by-3-inch diamonds are so small—pasta gets immediately rolled out dough cut in two into thin little. Le Vite's Joe Caruso works fresh pasta into the normal five- to six-inch length of rigatoni and 80 times, which gives the personal pasta a pretty green speckling before they're boiled and tossed with, here, Long Island duck ragu spiced with juniper berry, rosemary, balsamic, black pepper and olive oil.

■ Scigno de Venere

Translation: Venus Jewel Case

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Eat It: Jaws (265 S. Eighth St.)

This jewelry haven's so much a part of pasta as a pasta dish, but it's too real not to include. "I'm a pasta lover," Jaws' president says a long time ago in one of my favorite cookbooks," says chef Alex Barker, who added the very basics to his menu after introducing it at a collaborative dinner with Blackfish's Chip Roman. "There was a strictly pasta restaurant in Bologna, and that was their specialty." Barker takes business-minded approach to pasta in a home-styled, both upscale-cooked and fine-dine belch and get-wrappe this part-ship-of-al-dente noodles in a wide range of that, make it pasta by bringing up the rest's sides and plating the edges. Recognized and fused in bread-crumbs and Parmesan, the oven go into a hot oven and baked into until golden.

Strozzapreti

Translation: Priest Strangles

Eat It: Baricco (118 S. 13th St.)

Legend says the Catholic clergy that first ate these hand-cut, short, thick torte cranked it down so quickly they choked to death. So strozzapreti (laughter) call for Parmesan and egg whites, but at Baricco, Marco Turvey uses just one and a bit of water to make the strangle in the top with pork ground in meat-and-meat pots. Blue Moon Aceto's wild mushrooms, Roman-style milk ricotta and

crushed bits of the whole mushroom. "It's one of our most popular pastas," Turvey says, "especially because we can easily make it again by adding the milk." (See our review of Baricco on p. 30.)

Pansotti

Translation: Pot-bellied

Eat It: Pandino (1007 E. Peachtree Ave.)

With their name rolled over with other like a gluten cooking in oiled stomach, it's no wonder pansotti means pot-bellied in Italian. The fat-filled pasta is a specialty of Genoa, as well as Pandino, where chef-owner Lynn Roselli pumps pansotti with shrimp's milk ricotta and dresses them in a traditional sauce made from crushed scallops, toasted bread crumbs, garlic and grated Parm.

Agliolotti

Translation: Priest Hat

Eat It: Minni (2801 Spruce St.)

According to Minni's David Katz, the difference between agliolotti and ravioli is that the former employs a single sheet of pasta folded over itself, while the latter requires a second sheet. Pandino's has no reason to make agliolotti, which can be triangular or crescent-shaped, one by one, but Katz and crew follow a more modern method, rolling out a long belt of pasta, piping the filling — currently butternut squash, onion, egg yolk, nutmeg and

Ragout — down half the belt and folding the rest of the belt over the filling. Once pinched and cut, Katz lets the filling show by keeping the inner straight line with eggs brown butter and a pretty smattering of coarsely grated Pecorino romano on top.

Stradelle

Translation: Little Roads

Eat It: Modu Nisi (161 W. Grand Ave.)

Stradelle are long pepper-like noodles whose bright yellow color comes from cornmeal, an everyday ingredient in Piedmont, where the pasta comes from. "It's a traditional Piedmontese pasta," says chef Peter McAndrews, who serves the pasta at his Modu Nisi. "I'd never seen one stradelle state-side." The command gives the noodle a natural sweetness. McAndrews pairs with washed beans, sweet potato, onion and onion.

Gramignone

Translation: Little Woods

Eat It: Geron Trading Co.

(1111 Locust St.)

The locally-crafted short-cut Pesto Savarino has a light touch. Bologna just debuted in the menu at Geron Trading Co., where chef Aaron De Lucca deals the curls a watery pesto Bologna is fortified with Sengrove and topped with nutty Sardinian goat's milk Pecorino cheese.

Jason, email: jason@citypaper.net



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portion control
By Cheryl Lazar

MY MAN POTS AND PANS

► "WOMEN THINK MEN who cook are sexy, and it makes for a sharp contrast to me most."

We're informed of this early on in *Recipes Every Man Should Know* (Quirk Books, Nov. 18), a handy dandy cooking guide — a little thick book, literally — marketed as a culinary training track, intended reference for the kitchen-literate XY or in your life. If *The Joy of Cooking* is the bible for the ambitious at-home chef, then consider this the holy text for the man who adds Tomatoes glasses more often than he changes his bedsheet.

Though that introductory promise reads deceptively, the book itself doesn't go the predictable 10-year-old "dads are funny" dude-humor route (He-Is, baby! Co-written by San Diego food blogger Scott Hesse and Philly-based author Jeff Cohen, *Recipes the Men in Suits* is a companion to Cohen's 2008 *Stuff Every Man Should Know*, a survival-yolk volume that schools developmentally challenged guys on the fine arts of shopping, eating, and eating the best for a date. Instead, both books are accompanied by real-life illustrations, one broken down in a spare and pie-cut manner, never spending more than two pages.

There are some very helpful pie tactics to the pocket-size book, including sections on breakfasting (the eggs "tempers you"), cooking, cooking steak and burgers (both on gas and in pans) and properly carving turkey (a gift for the impending holiday). Straightforward, well-planning tips include best and best 100-hour bakes, so-called "Alfred's" a quarter of an chapter is devoted to bacon recipes.

Then there are the silly bits and bits of which does not involve actual cooking. A "Real Boy Post" (that has been misquoting *Recipes* as "Dads") does not tell its own page. A cookware guide does not tell us what we should never follow the book's "bacon brownies" method, which suggests adding half a dozen strips of bacon to store-bought brownies. Now back to pie. "At some point," *Recipes* reads, "a man should know how to pie." That's very true. So much so that I'm willing to forgive the fact that the "recipe" calls for paper pie (just dough, I'll know, like a company before) and (and) ground. Women's definitely think men who cook are sexy — and come on, what's a seven-thirty-four-ounce tomato? Make your own dough.

(for her book *Recipes*)

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REAL SAVOR



[review]

BUZZ WORDS

Is Barbuzzo the best new restaurant in Philly?
By Adam Grace

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• NOW SEATING

Village Belle | Joey Caramazza of NYC's Little Owl and Market Table now has stakes in his hometown of Philly with the Village Belle, an easy 50-seat neighborhood operation with his brother Louis (the chef) and longtime friend Michael Toman (the GM). They've modernized the old-school brothers Frederick's to match Levee's refined (but moderately priced) Mediterranean menu — check out entrées like lamb chops glazed with black currant figs and butterpoach, or scallop with armenian and gold (not real) flannel hash. The Village Belle has a liquor license, they deliver Mon-Wed, 5:30-9:30 p.m. and Thu-Sat, 5:30-11 p.m. 707 E. Front St., 215-551-2200, thevillagebelle.com.

Jul Wine Bar | New on the west side of South Street is a La quark wine bar owned and operated by Philly-based entrepreneur Al Weber. While he hopes to create up some sort of gift reference to Jackson Jones, note that Al has a very interesting key to the glass selection of wines (none on some of the more obscure grapes out there) and a sandy area (a stargazing observatory located near the roof, observatory, cheese and wine). They're also doing the most original happy hour deal I've heard of: Every day from 4 to 6, drop 95 and you'll get a glass of fine cherry and two soups. 1235 South St., getweber.com.

Flying Saucer Café | The Flying Saucer, which closed in Fairmount over the summer, will reopen tomorrow, Nov. 15, under new ownership married couple Werner and Madeline Hecker, neighbors who have taken the coffee shop and grown it a second life to serve UFO-y makeovers. They're serving Old Village coffee, Premium Scotch Whisky's Tasting List (Buck, Sheep and The Raven, as well as Wild Pine Whisky and Caplan Maple), plus homemade soups, chilis, hummus and more. 3545 Avenue D.

• LITTLE VITLLES

Salt & Pepper is making the move from 8th and Fairmount to 8222 E. Passaic, the former home of Modern City. Taking over Salt's spot? Little Fleck, chef Mike Shindlerweh's BYO (but was forced to close it) and Carbone due to structural reasons. Both restaurants hope to be open before the end of the year.

Black Bird | News and restaurant news in our foodbloggerspot at nyc.215-734-4446 ext. 234.

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[This week in eats]

Food & drink

WHAT'S COOKING



Rejoice: Pop-Up Brewery at City Tap House Is, Well, Not. **Nov. 22, 5-8:30 p.m.** City Tap House's first-ever Pop-Up Brewery party starts at 5 p.m. in the bar's private lounge. First up is Brooklyn's Shogun's Craft Ale, serving Red Tull, ESB, Baghouse Ale and six more brews — including the nearly-faded summer seasonal Apollo Wharf. Only 10 highball flasks (limited-edition glass with two drink pours for \$30, or stick to the bar's \$5-per-Sigant-pour plan. City Tap House, The Radisson, 1302 Walnut St., 215-692-0106, citytaphouse.com

Courtesy Delight at Pub & Kitchen **Nov. 22, 4 p.m.** pop-up for Pub & Kitchen's second annual Courtesy Delight, a dinner-on-the-house for the evening of the local food variety. \$3 menu items, including "Mickey's Delightful Pouch" for \$4 (a two per container — not a gator, be good). Food-wise, expect butter-basted fried chicken, cedar-braised greens and Angus Malt pork with honey and butter. See how! Pub & Kitchen, 1946 Lombard St., 215-542-0392, thepubandkitchen.com

A Taste of History: Dining in the 18th Century at the Rosenbach Museum & Library **Nov. 22, 6-8 p.m., \$10** Before TV dinners land, for that matter, TV's eating was a struggle. In the 1700s, etiquette was key, and food took much longer to prepare. Women's history/fairies food specialist Kimberly Costa's presentation will focus on food prep, presentation and preservation, afterward, guests can sample "historically accurate" sweetmeats and pick up recipes from the time period. 1200P in nonprofit building at Rosenbach Museum & Library, 2008-2010 Locust Place, 215-529-1690, ext. 133, rosenbach.org

Pickled! Tasting at Hudson Branch Glass **Nov. 22, 5:30-8:30 p.m., \$40** Philadelphia Dabbling is showcasing McGee's Pickled! new products — cucumber and Bloody Mary mix — at Hudson Branch Glass. The local company's 1981 1681 Vodka and Blended Gin will be on hand for any perfect pickle mix, served in Hudson Branch's "pickled" glass. "Pickled" is a drink on how the vodka mix really, and take your home since your glass is empty. Pickled! at hudsonbranchglass.com. Hudson Branch Glass, 36 & Strawberry St., 267-319-1887, hudsonbranchglass.com

—Renee Burgum



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the agenda

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[why would you not want to go there?]



HOW'S YOUR FUTURE? The Russian Futurists is just one Canadian guy who plays Danger Thursday

The agenda is a weekly guide to the best of the city. For comprehensive listings of what's happening in the city, visit www.citypaper.net. For more information on the city, visit www.citypaper.net. For more information on the city, visit www.citypaper.net. For more information on the city, visit www.citypaper.net.

THURSDAY

11.18

[theater]

◆ THE TEMPEST

Nov. 18, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

with a great band and half-century-old. The Tempest, at the Art 11 Theatre, presents a modern take on the Shakespearean play, with a modern twist. The play is set in a modern world, with a modern twist. The play is set in a modern world, with a modern twist. The play is set in a modern world, with a modern twist.

—*Mark Glatzer*

Nov. 18, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

[rock/pop]

◆ THE RUSSIAN FUTURISTS

Nov. 18, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

30-year-old. The Tempest, at the Art 11 Theatre, presents a modern take on the Shakespearean play, with a modern twist. The play is set in a modern world, with a modern twist. The play is set in a modern world, with a modern twist. The play is set in a modern world, with a modern twist.

—*Mark Glatzer*

Nov. 18, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

FRIDAY

11.19

[comedy/theater]

◆ HAZELLE GOODMAN

Nov. 19, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

novelty. The Tempest, at the Art 11 Theatre, presents a modern take on the Shakespearean play, with a modern twist. The play is set in a modern world, with a modern twist. The play is set in a modern world, with a modern twist. The play is set in a modern world, with a modern twist.

—*Mark Glatzer*

Nov. 19, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

[rock/pop/rock]

◆ HOOTS & HELLMOUTH

Nov. 19, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

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[rock/pop/rock]

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[film/sound]

◆ WAVE CURRENTS

Nov. 19, 10:00 p.m. **Williamstown Theatre Festival** (Williamstown, Mass.) The festival's production of Shakespeare's play is a modern take on the story of a man who is driven mad by a storm.

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Figure 1

THE SCARLET LETTER

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11/18 • **Shirvan**

11/30 • **Aloe Blass** with Ted about aloe

2012 - **Bryan Greenberg**

121 • **Bryan Greenberg**
122 • **James McManus**

1203 • James McMurtry

1202 • **Fran Healy** of *Philly*

12/8 • Chad Stokes OFF STATE RAMP & FRIENDS

1210 • John Grant

12/12 - **Nellie McKay**

12/18 • 7 Walkers FT BILL KRISTIAN & TAPA WOL

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Abstract *See page 100*

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NOVEMBER 24

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DECEMBER 10



DECEMBER 23



DECEMBER 30



DECEMBER 31



JANUARY 1

1.08

1.15

2.11

4.01

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